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almost as perfect condition as when it left its maker's hands. For reasons of safety it is not exhibited with the other acquisitions of the year, but has been placed at once in the Gold Room, where it may be seen in the case facing the entrance.

E. R.

#### A PERGAMENE FRAGMENT

**T**HIS important fragment, found at Cervetri, was bought in Rome about eight years ago by Mr. E. P. Warren, from whose collection it comes.

It is of Parian marble. The base, which did not stand level but sloped downward to the front, has its edge preserved for about twenty inches in front and some nine and one-half inches along the left end. Behind and to the right it is broken. The left end is worked to be joined to another base, on which was the man's opponent. The upper part of the body was worked separately and was joined on by cement and a powerful dowel. The missing part of the foot seems also to have been worked in a separate piece of marble, which was attached merely by cement. The support from the base to the thigh is interesting archæologically as an early and datable instance of a practice common in Roman times, but extremely rare in earlier work.\*

The fragment is an excellent example of Pergamene sculpture. The reigns of Attalos I and of his son and successor, Eumenes II, covered eighty-two years. Both kings were victorious over rivals, but gained their greatest distinction in the Greek world by repulses inflicted on the Galatians, a warlike body of Celts who had invaded Asia Minor and were inspiring there a terror such as they had caused before in Italy and Greece. Each monarch had his exploits commemorated by sculptors, whose works in this connection, and copies of them, constitute the main mass

of what is left of the earlier and later Pergamene school.

The present fragment formed part of a group commemorative of one of these victories over the barbarians. The man is a Gaul, for though their champions fought naked the dress of the ordinary Celtic soldier was a jacket, tight-fitting trousers, a metal belt, and shoes. The dress covers, but in no wise conceals, the strong limbs and the trunk, which, for all its native vigor, seems to lack the extraordinary fineness that a sparer diet and more systematic training gave to the Greek. His subject afforded the artist an opportunity of showing the muscles at their utmost tension; but he has not weakened the impression of energy which he wished to convey by rendering them in too full detail or with too strong an emphasis. The vigor of the figure is contagious.

The place which our fragment occupies in Pergamene sculpture can be fixed with some accuracy. In the quality of the marble, in the manner in which the upper portion of the body was joined on, in the slope of the base, and in the considerable projection of the knee beyond the base line, it finds its closest analogy in the "Warrior of Delos," now in the Central Museum of Athens (Metropolitan Museum, Cast No. 805). The "Delos Warrior" is part of a similar group on a larger scale. No other of the many figures of this date so closely resembles ours; each is characterized by a broad treatment of the muscles, and an admirable rendering of the texture of the surface represented. In the modelling of the fork of the legs there is a remarkable coincidence of form. In short, the two pieces may, I think, be referred with considerable probability to the same artist.

The "Delos Warrior" is generally considered to be part of a group by Nikeratos of Athens, dedicated in honor of Philetairos, brother of Eumenes II on the occasion of a repulse of the Gauls. The date of the victory is very uncertain, but as it must have been at least fourteen years after the accession of Eumenes, the "Delos Warrior" cannot be far away in date from the great altar. Nikeratos, however, retains far more of the spirit of the earlier Per-

\* There is a similar support to the leg of the "Subiaco Boy" (Metropolitan Museum, Cast No. 758), a work probably of early Hellenistic date. In neither instance, of course, does the support imply that the statue is a copy from bronze.

gamenes than is shown in the frieze at Berlin.

These two sculptures show Nikeratos to have been an admirable worker in marble. Pliny mentions him as an artist in bronze who had a wide range of subjects. He enumerates an "Asklepios" and "Hygeia" by him, which stood in the Temple of Concord at Rome, and a group of Alkibiades and his mother. Both of these works have been associated with Pergamon. Recorded elsewhere are statues of Eumenes, of the Argive poetess, Telesilla, and of "Glaukippe"—which last was placed by Pompey in his theater. In compiling such lists there is always a risk of confusing two artists of the same name, and some scholars believe that there were two named Nikeratos.

JOHN MARSHALL.

**R**ICHMOND CASTLE, BY P. WILSON STEER.—Among the few English artists who were deeply affected by the Impressionist movement in France, Mr. Steer takes the leading place. He has done notable work in portraiture and genre, but his reputation is perhaps greatest as a painter of landscape. He studied in Paris first at Julien's and then at the École des Beaux Arts. In his early work the influence of Monet predominates, but he always gave to his landscapes a more consciously romantic bias than is discernible in Monet's work. In that respect he acknowledges the English

tradition of Turner and Constable. Indeed, in spite of much that he owes to French influence, it is to Constable more than anyone that we must turn to find a parallel to Mr. Steer's attitude to nature. Like Constable, he has a deep and sincere feeling for nature, but like him he is no merely literal observer. He has a sympathetic understanding of the inner life and movement of nature, and this transfigures the scene, however literally it is accepted in its main features, into an expression of a personal feeling. It is perhaps in his sense of color and tone that Mr. Steer's originality and power are most evident. His scheme is based upon Monet's interpretations of atmospheric color, but it tends to a more subtle, more perfectly fused, harmony in which warm pearly grays predominate and in which the violet tones used by the French are subdued. His handling of paint shows an easy mastery, and in spite of the rather unscientific technical methods which he inherited from his masters, he has an innate sense of fine quality which distinguishes his work from that of the majority of his contemporaries. The picture of "Richmond Castle in Yorkshire," which the Museum has acquired, is a typical specimen of his work in landscape, and was painted in 1903. Mr. Steer is the most prominent member of the New English Art Club. His work has gained for him a wide reputation on the Continent, and a few years ago he contributed an admirable portrait of himself to the Uffizi gallery.

R. E. F.

